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**MASTER'S THESIS**

**THE DRAMATURGY OF COMPANIONSHIP**  
**THE STORIES FROM WALKING PERFORMANCE**

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**DIPLOMOVÁ PRÁCE**

# **DRAMATURGIE PŘÁTELSTVÍ**

**PŘÍBĚHY Z PĚŠÍHO PŘEDSTAVENÍ.**

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## **D e c l a r a t i o n**

I declare that I have prepared my Bachelor's Thesis/Master's Thesis, Dissertation independently on the following topic:

**The Dramaturgy of Companionship. The Stories from Walking Performance.**

Under the expert guidance of my thesis advisor and using the cited literature and sources.

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## **Abstract**

This M.A. thesis of author Michał Salwiński's is research on the dramaturgy of companionship from creating the walking performances "Walk with The Boy to Willow Tree" and "The Dream in a Supermarket." This paper aims to describe from experimental, practical research of walking as the potential for dramaturgical material for creating the walking performance. The author analyzes voice, images, space, natural environment, objects, and performative presence in devising a walking performance. The author details various artistic approaches to walking as mind-walking, drawing, storytelling, scouting, and writing, and refers to other walking artists and thinkers. This paper also describes the walking methodology based on interacting with the environment. Towards the end, the author analyzes ways of performative companionship and how this creates one's self-subjective experience of change in interaction with the environment and each other.

## Abstrakt

Tato magisterská práce autora Michała Salwińskiego je výzkumem dramaturgie kamarádství při tvorbě procházkových představení "Procházka s chlapcem k vrbě" a "Sen v supermarketu". Cílem této práce je popsat z experimentálního, praktického výzkumu chůzi jako potenciální dramaturgický materiál pro tvorbu chodeckého představení. Autor analyzuje hlas, obrazy, prostor, přírodní prostředí, předměty a performativní přítomnost při vymýšlení chodecké performance. Autor podrobně popisuje různé umělecké přístupy k chůzi jako chůzi v myslí, kreslení, vyprávění příběhů, skauting a psaní a odkazuje na další umělce a myslitele zabývající se chůzí. Článek také popisuje metodiku chůze založenou na interakci s prostředím. Ke konci autor analyzuje způsoby performativního doprovázení a to, jak se tím vytváří vlastní subjektivní zkušenost změny v interakci s prostředím a sebou navzájem. .

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# Introduction.

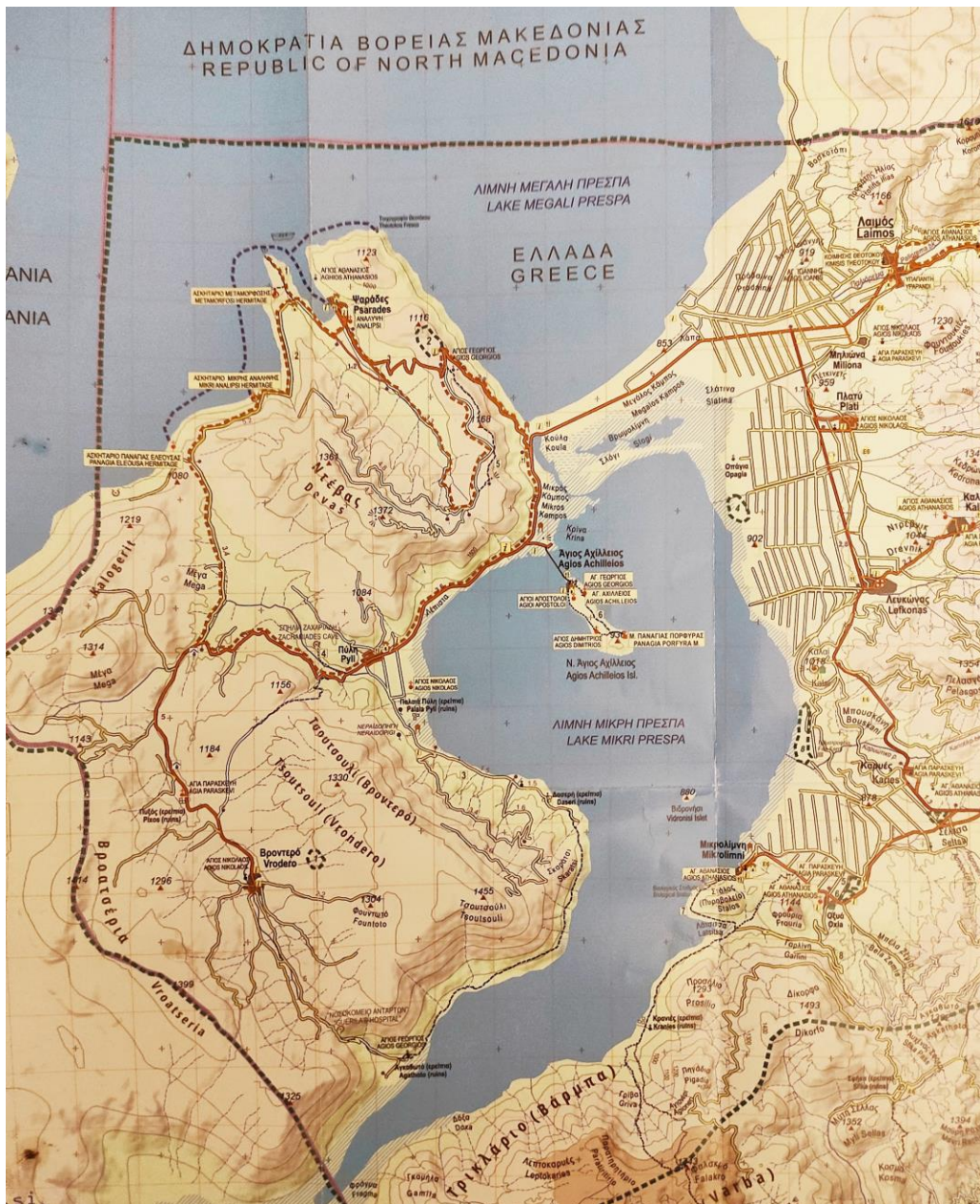
## Daydreaming.

To explore the question of walking as an artistic methodology, I joined „the Walking Artists conference/encounter Walking Visions," which took place in the northern part of Greece at Lake Prespa in the summer of 2023. At Lake Prespa, in contemplation, meditation, drawing, looking, observing, and thinking, the laboratory "Walking Visions" took place. Prespa Lake, every two years, becomes a walking venue for more than 200 hundred walking artists worldwide. The walking encounter is announced by its organizers, Geert Vermeire and Yannis Ziogas, as follows:

*„ The process Walking Practices/Walking Art/Walking Bodies transformed the Prespa lakes area of Western Macedonia in Greece into an unlimited open laboratory of visual ideas and practices related to walking. (...) The basin is three hundred kilometers from the nearest international airport in Thessaloniki and another sixty kilometers away from the nearest city with infrequent bus transportation ( Florina or Kastoria). Suddenly, isolated Prespa became the meeting point of nomadic artists and theoreticians moving worldwide. Getting to Prespa was a challenging journey, to begin with for all, and through this journey, the laboratory process already began on the road towards this crossroads of togetherness.*

Lake Prespa is located on the border area between three countries: Greece, Northern Macedonia, and Albania, with a conventional border dividing the territories across the lake. The location between the edges is characterized by the "Crossroads Landscape." Lake Prespa is one of the oldest bodies of water in Europe, situated in a mountainous basin, with caves carved into its shores that remember the earliest ages of Earth. Life here is ancient, as evidenced by the presence of Pelicans, birds considered direct descendants of the dinosaurs.





In this beautiful landscape, human life is based on hard agricultural work, the cultivation of beans, and fishing. Village Psarades of stone houses were built at the end of the 19th century, whereas most houses are abandoned nowadays. Few cars with tourists arrive in the village during the day for a boat trip on the lake and fresh fried fish from the lake. The land still bears the wounds of a bloody and traumatic civil war in the middle of the 20th century. The trauma of the war has left its mark on generations of Greeks, especially those living in the area. From the village of Psarades, all the children were deported to Yugoslavia and then to Central and Eastern Europe for protection. Within the "walk with locals" framework led by visual artist Soazic Quezennec, we are guided through the village by its inhabitant Dimitr,

who has decided to return to his hometown. In the deserted town, he describes with folded arms the life of the place, which was pulsating in the past.

"Walking visions" experience an area's landscape at the crossroads: the borderline, the interconnectedness of human life and nature, the traumatic past, and the hope arising every day with the sun rising above the horizon line of the massive mountain range. Walking in the Landscape of Prespa Lake is contemplating walking as a complex practice in perceiving the environment. The breeze of the wind from Prespa Lake companionship spires writing. Walking allows me to experience the complexity of this landscape. Quoting the walking thinker Herman Bashiron Medolicchio:

*„ Walking becomes, therefore, a way to explore the inner and outer landscape, a practice and a philosophy that embraces a broader sense of home and land, providing a more respectful understanding of the human and territorial limits and boundaries. The practice of walking – and using the walking body as a unit of measurement – opens up a broad mental and physical space to be present and conscious in opposition to the constant spread of distraction and absence. Walking provides that indispensable distance from certain automatisms of modern life to reclaim the space for the contemplative.”<sup>ii</sup>*

I dedicate my thesis to writing about walking as a methodology of artistic practice., With this idea, I intend to write about “The Dream in a Supermarket” and “ Walk with The Boy The Willow Tree,” about the experience of working on those walking performances, the walking pilgrimage at Prespa, dreams, and being human. Following the thoughts of Rebecca Solnit in her *A History of Walking. Wanderlust* compares writing to path-making and reading to traveling:

*“ To write ‘is to carve a new path through the terrain of the imagination ...  
To read is to travel through that terrain with the author as a guide.”<sup>iii</sup>*

In the spirit of walking, I am close to Tim Ingold's comparison of mountain hiking as a way of living in curiosity and constant searching. In the essay “Science and the Meaning of Research,” Tom Ingold compares artists to hillwalkers as they keep taking the same road repeatedly, which has never been the same. The landscape of exploration is changing every time. The metaphor of the hill walkers refers to Tom

Ingold's concept of research as 'searching again and again' - the way of living curiously. 'The act of searching is an inspiration for the essence of the walking methodology:

*"Walking in the hills, you might have gotten a little lost. So you try again, perhaps with a different approach, taking a different path. And again, and again (...)*

*The mountain, as we have seen, is never the same twice. But you carry on undeterred, driven by an insatiable desire. It is a desire that seems as solid and imperative as the will to live. You call it curiosity. Research is not a technical operation, a particular thing you do for many hours daily. It is instead a way of living curiously – with care and attention. And as such, it permeates everything you do."*<sup>iv</sup>

Calore McCourt, Walking Artist, in her essay 'Walking as Art,' writes about walking art pioneers Richard Long and Hamisha Fulton, who began practicing walking as an art medium in the 1960s and 1970s in the US. Cale McCourt describes Richard Long's first work 'A Line Made by Walking:

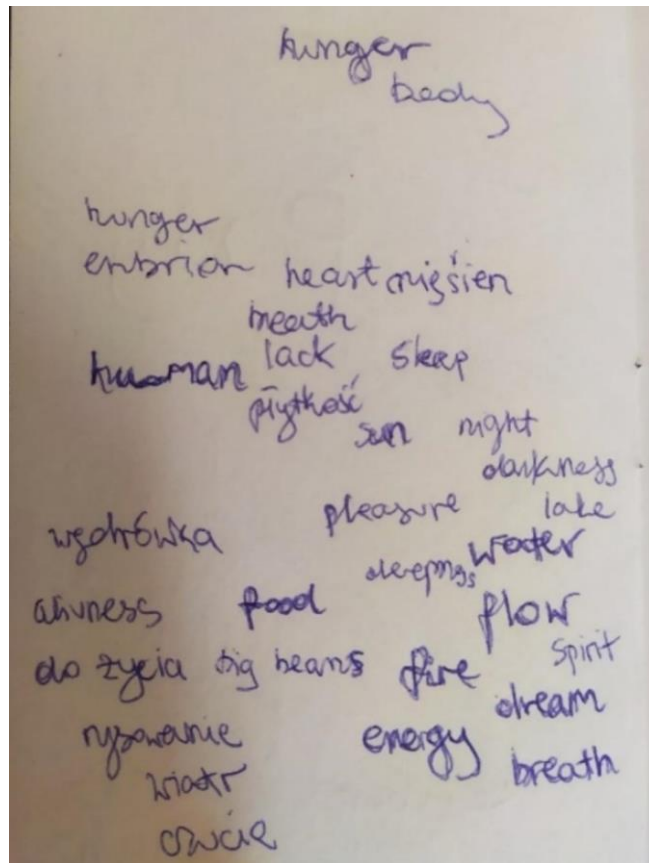
*„He walked backward and for – line. He recorded his physical intervention within the landscape in a photograph, and now the work exists only in this photograph.*

*The line was the artwork itself and reflected the transience and impermanence of nature. The grass has since grown, and the line no longer exists. The resulting work is part performance, part sculpture, and part photograph, transcending these categories to create a piece that exists in all three."*<sup>v</sup>

Following the trace of Cale McCourt, my research takes the interdisciplinary approach that treats walking as an experience, an artistic medium, a path, and an art object. During the encounter "Walking Visions," I chose the "walking encounter" at Prespa Lake according to an inner premonition. The compass of intuition points me to a place "unknown" before, where I want to "search" again, as Tim Ingold would say, to hike to the next mountain. Walking is about the unknown and letting yourself be lost. The destination, a place in the wilderness and challenging to reach, evokes excitement, curiosity, and anxiety about the unknown. The feeling of being lost represents an initiatory moment before the adventure, as Rebecca Solnit puts it with the question:

“How will you find that thing, the nature of which is unknown to you?”<sup>vi</sup>

Rebecca Solnit, *A Field Guide to Getting Lost*



Map of the experience of walking in Prespa written in a walking notebook.

The map refers to the experience of being alive, reflecting on the world, considering the landscape of nature, and solitude—the ritual of strengthening the bond with the universe and living beings. That’s the essence of walking on Prespa Lake, “Walking Encounters.” The Laboratory of Walking from ancient Lake Prespa is a reference point for my walking research. I will return to the experience of Lake Prespa during the thesis to take a perspective on the practice of walking performance I did during *Devised and Object Theatre*.

My journey with walking begins in the unknown field.

I will describe and analyze “The Dream in a Supermarket” and “Walk With The Boy to Willow Tree,” provoked by dreams.



The technique of solitude 'daydreaming' of the philosopher of reverie Gaston Bachelard. The philosopher describes the intimate relationship between poetic images and childhood memories. The healing capacity of reverie to evoke the 'living childhood with us:

*“ These memories which live by the image and in virtue of the image become, at certain times of our lives...the origin and matter of a complex reverie: the memory dreams and reverie remembers. When this reverie of remembering becomes the germ of a poetic work, the complex of memory and imagination becomes tightly meshed; multiple and reciprocal actions deceive the poet's sincerity. More precisely, happy childhood memories are told with a poet's sincerity. The imagination ceaselessly revives and illustrates the memory.*

*(...)*

*Suddenly such a dreamer is a world dreamer. He opens himself to the world, and it opens to him. One has never seen the world well if he has not dreamed what he was seeing. In a reverie of solitude that increases the solitude of the dreamer, two depths pair off and reverberate in echoes that go from the depths of being of the world to a depth of being of the dreamer...Time is engulfed in the double depth of dreamer and world.”<sup>vii</sup>*



*Forest home. Naplaveno artist residency in South Bohemia*

The poetic image the philosopher refers to is a dream of a house out of collected sticks on the edge of a forest. On the outskirts of civilization, I recorded dreams where, at night, the cover of hundreds of stars, and in the morning, the wind blew dandelion dust from a nearby field. It is an island of daydreaming. As I know so far, dreams are the field of the unknown, what most I'm scared of. I walk with them to learn more about themselves and bring them to the world to share what's radical internal. The dynamic of internal and external is the dynamic of relating with the world. The shelter is the one way of existence to contemplate dreams.

There I dream about running a drawing activity with a group of children. We drew with chalk on the wall. The children drew colorful fantasy creatures. I drew dandelion pollen floating in the wind with chalk. Following the thought of the "world dreamer," the images manifest the dream on waking, like pollen dissolved in the wind.

Some of the spectators, who visited "Walk with the Boy to Willow Tree," as they would later dare to tell me, dreamt of trees. The place unveils the potential to meet and gather with people. The space to invite the energy of trees and to store dreams. Dream House. Tree House. Forest House can offer the service of a nap on a hammock in a tree for deep resting.

# Walk—the Willow Tree.

## Drawing the Map.

As a grown man, I draw a line to accompany my inner boy again for a walk. As the line moves, I let my inner boy draw with me. My right-hand activities and draw the line as I feel to do it with the voice I'm naming it. The walk continues in the combination of drawing, pointing, and naming. I let myself be playful and naive in the drawing—the meditative experience of visualizing the path of the inner boy from school. The walks in my artistic practice are a way of being in the world.

The drawing is one of the ways of walking; as Tim Ingold, an anthropologist, says, the drawing is a trace of a movement<sup>viii</sup>. The "Walk with the Boy to the Willow Tree" is a drawing of the map of the landscape of my home area, where I grew up, in Nowa Huta in Krakow. My inner boy calls the place the center of the universe; in the middle of the park is a circle, a sign that symbolizes it.

Drawing the line led me to where I feared the most as a boy. On the hill in the corner, the place is on the border of the natural world, where were the nights of Halny wind from the Mountains. The branches of the trees move like seaweed at the bottom of the ocean in an astonishing dance. In my inner eyes of the boy, the dance of the wind frightens me to death. On the nights of "the Halny," my brother and I listen to the wind in a small room, full of fear and lying stiffly. My inner boy asked for strength equal to the tree branches he can stand before he and his brother fall into the darkness that appears to him like death. The drawing 'Walk with the Boy to The Willow Tree' is the movement of a relationship on how the inner boy summons the adult male on an adventure to encounter the wind. Referring to walking as a way of perceiving the environment, the landscape, my inner boy is a sensor of interaction with the landscape. As if in childhood, with the innocent sense, we feel the connection with the wildlife.



*Map drawing of "The Walk with The Boy to The Willow Tree."*

*The map with the secret path to the tree.*

*"Boy, keep walking.*

*The path crosses a park with just a few trees.*

*In the center, there is a circle -*

*This is the center of the boy's universe.*

*The circle of the unknown surrounds it.*

*He dreams of living in a tiny forest house in the bushes.*

*Leading wildish life, as a tree and animals in the forest.*

*He dreams that one day he will go far away from the circle.*

*But he knows that the circle will be the center of his universe even the further he gets.*

*While he is dreaming about unknown journeys,*

*Someone is calling him. "*



The line leads to the circle. When I draw the map, movement across a piece of paper is like traversing the territory, accompanying the boy on his way out of school.

I draw a hundred squares, as a hundred windows in a building. I draw the grandmother with her face as a small circle. Her eyes were brown. In the boy's room, another smaller square. In it, blue lines are similar to tree branches. Those are catfish in an aquarium. Dad is standing at the door. Looks like a black stone. Mom is lying in the bed, covered with a blanket.

Next to the building, I draw the branches of the willow tree, like seaweed from the ocean's depths, in a spiral movement and blue color.

*"His mum told him that the wind it's called"Halny. "*

*It is a dry and vehement wind, which comes from the hills of the mountains to the valley and even through cities.*

*The mountain people say: "When the clouds are getting darker -  
IT WILL BE HAPPENING"*

*The Halny suddenly changes high blood pressure,  
which can cause headaches, sleepiness, and stress.*

*On the "Halny" nights, people commit suicide, and animals behave strangely.*

*At night Halny becomes even more vital.*

*The boy lies in the bed near his brother in a tiny room.*

*They can't sleep.*

*They listen to the jerks of the wind.*

*The Willow tree looks like algae in the ocean's depth."*

To encounter "the wind," I draw the map with the landscape boy. I'm moving. I'm feeling forces alive of nature outside the world, as well as internal boyish nature. In "Perception of the Environment," Tim Ingold, an anthropologist, describes the beliefs and relationships of the Australian tribes and the landscape they inhabit, which are believed to have been formed in a pre-human era called "Dreaming."<sup>ix</sup> The outcome of the terrestrial landscape is the result of the actions of the gods, in their spiritual belief, inhabiting the landscape in the eternal forces of the ancestors. In the laboratory of walking in the Landscape of Prespa Lake, I observe the sunlight. Each sunrise and sunset plays an epic show of eternal power. As humanity in my social context, we lose the sense of wonder and solitude that bond us with life and nature. On Lake Prespa, I

contemplate the circle of the day and night, when the surface of the water reflects the light shining on the surface of caves, and mountains on the horizon draw blue and grey contours, from where a red planet rises and rises, thanks to it the landscape is filled with colors, various shades of green, and in the evening the landscape again loses colors and shapes, merges into darkness. The experience of the sun's journey, the rhythm of the world of the landscape, as the light every day draws the colors and in the night falls in darkness. When I complete the sun's light, I feel alive during the night. This feeling feels the strongest when all the light has to be released to fall into the dream. When it comes to losing the day, it feels like an alive experience. Joseph Campbell, a scholar of myths and religions, explains "being alive"<sup>x</sup> as a potential answer to the search for the meaning of human existence, which in his understanding, is a search for not the significance but an experience - the rapture of feeling.

In the Landscape of "The Willow Tree," my inner boy fears the darkness and the night seems dangerous. With the drawing of the map, I take a walk once again, to encounter the night of Wind "Halny". In that moment of my life, when I was enough adult to take to the walk with the Boy once again, I was searching for the experience "the Wind Halny." To encounter how it feels for my inner boy the darkness of nights, what alive dream is there, what eternal forces active and imagination comes with the wind. The drawing of the map is an experience of "being alive," of tracing the movement with the line like one of the tree lines traces on the leaves, and like the sun draws the world with colors every day.

## Storyteller.

“The Walk with the Boy to The Willow Tree” is accompanied by a boy and a man. The medium of the second is the voice, storytelling. The drawing belongs to the boy. The map is the image of the boy's reality presented from a distance; the voice speaks above the drawing. The voice combines a man's tenderness and a boy's fragility. The voice has sensual materiality, as Roland Barthes defined “grain of the voice.”<sup>xi</sup> This is the voice of me - an adult man who walks on an adventure with an inner boy. The absence and presence of the boy were felt in the sounding of my voice, as well as in the map of the drawing. Following the story's language, let's address the question: is “the circle of the universe” whole during the walk? As the storyteller, my voice holds both presences: boy and grown-up man, both alive: present and absent? Who is speaking? Boy or Adult Man?

My voice followed the inner boy drawing the map to the hill. In the boy's world, the atmosphere of the place with his emotional tension changes; within it, the story introduces the strong wind from the mountains. The childhood dreamy environment has a crack as strong as the wind from the hills, changing the world into a dark place. The atmosphere feels unconscious in the claustrophobic drawing of the room: blue light and howling wind. The wind feels like internal energy embodied in the storyteller. In the boy's imagination, this crack is the dancing tree in the wind in nightmarish lights, close by to falling. The Mother and Father keep staying silent and referring to Didier Anzieu's observations on hearing and listening in infants. The idea of an “acoustic envelope”<sup>xii</sup> I want to refer to the relationship between a voice of a boy and a man. He writes about a mental audio-space, metaphorically calling it a cave where in the human - psyche, sounds echo and resonate...:

*“The physical sound space - if we can, by using metaphor, give it a visible appearance - is shaped like a cavern. It is a hollow space, like the breast or the buccopharyngeal space. It is a volume within which there are rumblings and echoes.”<sup>xiii</sup>*

Didier Anzeu, in the theory of “The skin-ego,” writes about the self of infants as a “skin-ego,” for example, a cradle of the mother's hands, a physical space, the environment envelope that “holds” an infant/ child, establishes the limits, boundaries

of self. When an infant recognizes itself by “mirroring” its mother. Even before an infant recognizes her face, first, it acknowledges itself by mirroring the mother's voice. Her voice is an “acoustic envelope,” a bond between a mother and an infant. Crying expresses an infant's hunger, pain, anger, etc. It is a calling to the mother's voice. The wind is an internal echo of darkness and unknown from the boy's “acoustic envelope” The boy draws mirroring the part of his inner world with the external atmosphere of the wind, as being oneself with the environment.

The wind is the internal/external energy of the boy's world, and with my adult voice, as the Tree speaks in the story. If to follow the “The Skin-Ego” definition, with the voice of The Tree, I want to smooth my boy and let him rest. In that to letting fall asleep. When The tree says good night to the boy, “The circle” of the boy becomes whole for once. The next one is opening “the adult circle.” Storytelling is symbolic initiation of becoming a man and nourishing the inner boy.



*“The Boy is afraid to say, but The Willow Tree hears his thoughts saying:*

*“ I’m afraid ... ”*

*The Willow tree asks:*

*“ Afraid of what?”*

*The Boy says:*

*I see you are falling on the ground.*

*He hears Willow Tree speaking: “ As you wish, boy.”*

*The Willow falls in slow motion.*

*The voice of Willow Tree “How is it now?”*

*Willow at the park*

*The Boy says:“ I don’t want to be afraid anymore*

*I am tired”.*

*The Willow:*

*Dear Misiu,*

*You were very brave.*

*The wind will soothe your fears. Good Night”*

## Meditative experience.

I used the map and the story as the material for the walking performance “Walk with the Boy to Willow Tree.” I will analyze the potentiality and struggles of the storytelling. The question I explore is how the dramaturgy of the walking performance works with the internal/ external movement of the voice, space, and performative presence.

In the format of a meditative experience, the location is on the island of willow trees in Stromovka Park. The atmospheric place of being hidden under the umbrella of the tree branches, where I do not change anything, is shown to the spectators as it is. The tent of the trees, where one of the trees' thick roots seemed to be a doorway to the parallel reality. At night, the place becomes darker and more mysterious with the Willow branches. I find the site by scouting the area of Prague. The atmosphere of the home is the layer that connects the tensions and internal energy of the voice and the story.

The atmosphere of the place welcomes me inside. It feels like a place to be, as the level of Willow Tree finds shelter in the natural environment. The format of the meditative experience needs the place as the environment with the atmosphere with wind and sun feels calm. I don't use any scenographic elements. The area is rural with a nature aesthetic. Once I Invite the spectators to find the island and to walk with the boy, the tree tent of the island becomes the shelter, the storytelling tent. Nature environment hosting the walking performance.



*The location of the meditative experience.*

The spectators visit the island one at a time, where they are invited to sit and lay down on the tree or grass. They watch the recording of the voice-image drawing of the walk. The audience walks with the boy by following the drawing; the walk takes place in their imagination. The medium of video and voice is the reality of tuning into the meditative experience in the park. They listen to the stories as if they are listening to the wind. The park's space is a natural environment where the audience finds the space to tune

in to the level. The audience receives the headphones and, by listening to the story, walks with the boy... The headphones let the audience be in their own space, disconnected from the reality of the environment. Nature is a background layer, an atmospheric layer of wind, sunset, and nature's sounds. Some stay for longer after listening to the story. The tree tent became a temporary shelter for the voice - transmission of the story energy. In the calm nature environment, in the passive role of the spectator, while listening, the emotional tensions of the voice touch. Some of the spectators with the voice connect emotionally with the boy as he accompanies the walk, calmly listening and feeling the body's pressure.

The adequate dramaturgical role of voice - guidance can be found in audio walks. The audio walks construct an immersive environment in the city's space. The guidance voice creates intimate space for the spectator, who listens to the narrator's voice. The spectators listen to the audio from the headphones. The singer is in the intimate setting of the headphones, and at the same time, the audience is moving, perceiving the city's space. This spatial relation keeps the dramaturgical dynamics of "inside and outside" and "close and far away."

Erika Fischer-Lichte noticed in *The Transformative Power of Performance*<sup>xiv</sup> that voice, no-any other form, has a specific power of being. In the book, she writes about a performative presence, circulating the energies between the bodies- minds of a performer and a spectator. The voice has a specific power of relating to others, which can not only be a power position of speaking - a right to speak in your name or others. In the meditative experience, the voice as the medium had the most substantial presence. As Roland Barthes defined, the agent has its sensual materiality, the "grain of the voice." Its unique sounding voice expanded its meaning beyond just language. The voice comes from the storyteller's body, with various voice sounds reaching out to the audience-body to touch and affect them. About the inner-outer movement of voice writes, Mladen Dolar in *Voice and Nothing More*<sup>xv</sup> conceptualizes voice as the nexus of body and language; it is common for both of them. Still, it doesn't belong to either a language or the part of the body. He says language and body share the point of "*paradoxical topology*":

*The place where what cannot be said can nevertheless be conveyed [...] the voice is the flesh of the soul, its ineradicable materiality, by which the soul can never be rid of the body; it depends on this inner object, which is but the ineffable trace of*



*externality and heterogeneity, but by which the body can also never entirely be the body, it is a truncated body, a body cloven by the impossible rift between an interior and an exterior. The voice embodies the very impossibility of this division and acts as its operator.<sup>xvi</sup>*

Mladen Dolar defines the voice both as a bodily event and as the exposition of that event, which exhibits the relational uniqueness of being, which each restages itself towards the other. Following the thought of Erika Fischer-Lichte, the specific tone of voice creates a part of “aural space,” “the tonality of the performance.” The space of nature as a cradle allows the spectators to follow the voice and touches the internal energies of the story. The power of the voice lets the audience immerse in the slow mood of being with nature. Some spectators feed the ducks, lie on the grass or draw a tree on paper.

With some sticks attached to my body, I walk through the trees; occasionally, I move like a tree. I have the feeling that I am like a boy. I climb the tree, pick up sticks and disguise myself as a tree. I spend the afternoon wandering around the trees. Just before the first visitors, I was accosted by a group of boys who were visiting the site, they asked me who am I, and I pointed my finger at the tree. I hang tree bark on my body and willow branches attached to my head. In the contemplative park format, as an observer of the experience, I have a feeling of the spectators’ attention, in-depth self-reflection, concentration, meditation, and emotional experience to this day. It was not a performance, in the meaning of an expectation for something to happen. The spectator experienced a meditative connection with the boy. It was as if people, like trees, were connected by roots and could feel each other, and the walk took place in intimate self-meditation. It is an exchange of feelings with the boy—the experience of the fragile and sensitive part of oneself. Being in the park, as a tree, is to take refuge in nature.





*The sign to the Willow Tree.*

## Forest Adventure.

In the adventure format of “ The Walk with The Boy to Willow Tree,” on the occasion of the PROCES festival, the willow tent was closed from public access. I was forced to find another location. As so far, from the experienced I collected during my studies in exploring walking-outside venues, the one rule of the production is clear to me that the unexpected circumstances and the temporary spot are part of walking performances. Every new place evokes a change in the dramaturgy. There is no same performance in the different locations. The site is the dramaturgical partner to create an experience for the spectator.

In scouting around the park, I find an abandoned corner in a bush with a willow tree. The dramaturgy of the spectator changed. I draw a white chalk line from the central alley of Stromovka, as in a scouting game. In the adventure format, the rope guides



along a path through the park, and the spectator is invited to take a physical walk in the park as the adventure hero. The spectator is invited to join the experience and follow the rope left by the boy. The spectator's participation is walking by following the string and stopping at the stations. At one of the path's stops, the spectator sits down or lies on a blanket to watch the map drawing and storytelling video. The lines on the pavement and the rope stretching across the park build up the expectation of adventure. The spectator is active and goal-oriented in finding where the cord goes. In the first version, the video was the main object of contemplation. In the adventure format, the viewer's attention is taken by the physical circumstances of the installation in the park. The adventurous mood and the tasks in the garden take his attention.



*Interactive forest installation of whispering to a tree.*

In the contemplative park version, the spectator remains a passive recipient of sound and image. In the second park adventure version, his role changes to that of the boy's companion, the hero of an adventure in the park, as he completes the boy's experience and connects it to the spirit of the boyish adventure. The spectator can participate



childishly and playfully, like scouting, talking with trees, and drawing with pencils, the inner fear connected with nature. The external circumstances of the adventure, nature, and the drawing video stimulate the spectator to activate the imagination. In this version, the most substantial presence is an element of the experience and its staged elements - the string and the shelter.

As I experience in the adventure format, the spectator at the station listening to the video does not assume a level of contemplation similar to the meditation from the tent.



*Park installation – Forest Home.*

In the adventure in the park, the place is the playground for scouting adventure. By the rope, walking, and tasks, I create an installation that invites the spectator to play in the boyish land to feel the connection with nature in a playful and adventurous way. In this version, the audience's movement walking into the unknown place plays the main component of the space and spectators' experience. It is for them to follow the line and scout the field. At the forest home, the spectator takes the role of the boy from the story, drawing the inner feeling out on the paper. The space of the tiny forest home simulates the temporary shelter of childhood dreams that the spectator evokes in their inner imagination.

## Immersive Journey.

The format of the walk as an immersive journey takes place in the attic. The spectator takes the role of the boy's company by following the line of storytelling and being immersed in a dreamlike "otherness" environment. The audience is invited to the boy's reality and tune in with the internal environment in this format. With the companion of the set design Eszter Koncz, we pick up the woods from the forest to create the atmospheric space of the shelter. The attic room of the Cross Attic is lined with tree bark, collected objects from the forest, and a tent - the forest home - is set up in the middle. This is the forest home, the boy's dream place. The place gives the impression of „daydreaming” in creating reality along the lines of his boyhood dreams. In the immersive one-on-one version, as a performer, I'm the guide of the spectator through the boy's map in the space of the attic.

In front of the door to the attic, I hand out a magic stick as a companion on the journey with the boy to the land of the willow. The loft is staged with a woodland environment, with the collections of the forest laid out on the attic beams.

While the story is telling, I show my companion images from the story's narrative with objects from the forest. The wood object, by their shapes, symbolize the pictures from the story. In the immersive performance, the object woods is the storytelling language. That's no more extended voice, the most vital medium of the story, but the objects the spectator watches and imagines. At the same time, how worked, in the boy's spirit, this place exists in the spiritual realm, and there is a significant conflict when the home is staged and prepared in a directed performance format. That's no longer the place only of nature but the rules of theater take part in.





Immersive nature environment.

Venue: Cross Attic.

The spectator is invited to lie in the forest tent when the story heads to the boy's room. At one moment, the spectator takes on the role of companion, drawing windows with me on a piece of wood, and decorate one of the windows, and drawing a portrait of himself. I count the numbers aloud, in precision and rhythm, reminiscent of a boy's temperament. When I draw 100 windows, he points to his grandmother's window: "*A boy from a story with eyes and a smile like her*" At these words, I look at my company and welcome my new neighbor. The story tells in a contemplative rhythm. When my companion draws himself in the window, I invite him to lie on a blanket in the tent. From the shelter, my companion watches "Night of the Wind," and visualizations of the wind are projected on the tent walls. My companion is immersed in the visual reality of the wind. In this case, lying down referred to the dream position to get the impression of floating in the boy's dream. While as the guide and storyteller, I whispered the story behind the tent.

When the projection is over, I invite to the ritual to sneak off to a window in the corner of the attic, as if the night summer camp from a childhood memory, when with a companion, take an adventure to the roof to watch the stars. In a small window in the attic, there is a magical companion of a dandelion waiting to blow away with the wind. The ritual creates a space of reflection for the spectator, the magic moment when the adventure hero can think about fear to take the wind away. In the gloomy atmosphere of the old attic, the creaking window on the roof of the building, from where the panorama of the city spread, the spectators were subjected to the immersive experience of whispering a wish. From the window, they watched as the wind took away dandelion pollen in the immersive performance format of the fiction and magic of nature. The ritual of wishes with the dreamy reality changes the spectator's role into an intimate, magical experience. The format of the immersive performance "Walk with the Boy to the Willow Tree" dramaturgically works on the borders of the ritual of sacrum nature place and performance with the role of the spectator as a passive listener to the story, companion of the boy, and to the part of the hero of whispering wishes.

## Tree Man Presence.

As the performer, some of the spectators assumed they 'saw' the boy in my performative presence. Others perceived my actions as performing as being a boy. The directorial decisions of the performative format influenced audience reception. I will trace how the performative presence changed in the different forms and the relation to the dramaturgy of the walking performance.

The structure of the outside walking performance is an alive presence of the ghost tree, the ghost-boy. With the costume of the tree spirit, I'm walking and wandering around the island of the Willow Tree. My presence is silent and hidden in the park as the guide of the place and mythological creature. My costume, created by my colleague's designer Susana Botero Santos, is the embodied landscape with leaves and the second skin from the woods. This is another dynamic of relation with the external and internal. It becomes one with the nature environment. In the adventure park version, performative presence works with the tree spirit costume. I covered my

face with strings and surrounded my body with pieces of stripped tree bark. The costume makes my physical presence a living sculpture as one of the installation elements. Among the tree branches and overgrown grass, I snuck past a passing spectator and stood motionless, blowing off dandelion pollen. I'm alive image of the tree spirit in the park, living a dream. The idea of steadiness and pollen swaying in the wind introduces an atmosphere of transience and contemplation. The spectators walk around, observe me but don't interact. In the park's „outside formats,” the map and story recording has a different reality from the performative presence. The structure of the walking performance in the formats works as a mixed reality of live and media images—the internal images on the video and the live image of the tree spirit. The images connect what's internal and external to create the reality of the whole.



Tree Spirit.

Costume by Susana Botero Santos.

In the Immersive Performance and the rehearsal process at DAMU in R405, with my performative live actions, a new element in the structure has occurred - in the mix of characters of the boy, the guide, and the storyteller. The performative nature changed the dramaturgical order. The performative actions such as drawing in the space, hiding, and echoing work as the presence of the grown man acting like a boy.

In the „inside” format, in one try-out, I stage the drawing of the map in the attic space. The drawing took the form of a grown man behaving like a boy. With my character and temperament, the stage character evokes ambivalent feelings, in which the spectators simultaneously see me as a boy and a man. The audience's attention is distracted by several sources of communication; voice - narration and drawing chalk on the wall. The stage situation does not stand up to the watch. In this unsuccessful stage try-out, the wind energy from the story takes an indefinite - energetic body in point of body movement. I draw the wind dance with chalk in an out-of-control manner to an active maximum. My body, along with the blue chalk and the projection of the wind, penetrates each other, becoming a sculpture demon. Despite the physical intensity of performative actions, the stage situation fails to maintain tension. The failure of the performance taught me the problems of adapting the walking performance, as the dramaturgical material aimed to create an experience and way of storytelling to the staged theatrical rules. With the change in the format, I lost the essence of the walking performance, and the performance system didn't work. As if with my attempts I researched the live presence, the material shows me that the essence lies in the company of the ghostly Tree presence.

The experience from “walking encounters” on Lake Prespa again let me contemplate the tree spirit's presence. When I carry out the decoration with leaves on the walk by Lake Prespa as a contemplative forest environment. My intention is neither performance nor happening. In this case, the action is created within the framework of an "art walk" in the woods. By definition, my "art walk" is a work of art and an art object. Decorating a hat, putting on the head of the atmosphere of a natural landscape. The people accompanying me on the walk are not the audience but companions. When a group of people arouses admiration for my hat, it becomes a performance about them seeing my presence in the nature landscape:

From the forest came out a man decorated with leaves.



The witnesses perceive my costume as a mythological figure. They emphasize the authenticity of the costume. It refers to a human character with a gentle disposition and a smile. From the impression of a group of strangers, I read that a smile under the leaves becomes an outward expression of unity with the natural landscape and energy of vitality. The archetype of the Tree speaks with a smile speaks to the people. One of the walking artists, Jez Atkins, tells me about the mythological figure Green Man, who symbolizes death and birth, the cycle of nature. I keep it as the clue to the walking process to embody the archetype of the Tree. The method of haunting by the archetype in the book Archetype Green Man describes asks the following question, in it captures the spirit of the walk. In this way, the archetype is the way towards inner contemplation :

*„ How do you speak to an archetype?*

*Or, how do you get an archetype to speak to you?*

*One way is experiential: to let the image grow within you as you return it to the gifts of humble attention and silence.”<sup>xvii</sup>*



*Photo from the walk „walking encounters” by the Lake Prespa 2023 The photo by artist Ann de Forest, one of the participants in the 'walking encounter.*

## Walk—the Supermarket.



*Family Photo Poland 90's<sup>xviii</sup>*

The other walk I will write about in my thesis is the dream from the supermarket. A few days after moving to Prague, circumstances of an existential crisis caused by a lockdown and a coronavirus epidemic. At this particular moment, my social life was restricted, and I came to experience a sense of alienation and being in a specific condition of suspension, similar to dissociation. I experienced an existential situation not identical to anything that had been before; it felt like a dream or a movie. The reality resembled a dystopian scenario. I dreamt that I went to a supermarket. The people seemed to be strangers; they were all wearing masks; it seemed unusual to me what could have happened to them. I was alone among many people. At one point in the distance of the supermarket, I saw my parents; they looked like zombies from a post-apocalyptic movie. In the dream, I thought I had yet to be noticed by them, so I went

to pick out my favorite nuts. I managed to find some that I had never seen before. It turned out that something else was behind the peanut shelf. I reached for an object I had never seen before in the supermarket. An object shaped like a heart or an apple, or a nut. It made me feel warm. I dreamt that I was shining.

I took the nuts with me to pay for them.

## Magic with Astrounat.

Giorgio Agamben, in his essay on "Magic and Happiness,"<sup>xix</sup> writes about magic as the art of using names, as the wisdom of children lies in the fact that to possess happiness in life, one must: "possess the child in the lamp or to possess the hen that lays the golden egg." As Agamben writes, the wisdom of children tells us that happiness cannot be earned but can be summoned if one knows the correct name. And from here, perhaps children's fondness for inventing nonexistent languages originates. The figure of the daydreamer<sup>xx</sup> from the writing of the philosopher Gaston Bachelard relates to the guide in the walking performance "The Dream in the Supermarket" - Astronaut.

In my childhood memory, I was Astrounat, which means I controlled the cart in the supermarket, following the family in their shopping. Astronaut saw the supermarket as a space station. Where he saw Terminator taking the magical object Brita, visiting the paradise island, and having the emotional need of fantasy - buying yogurt Fantasja. The Astrounat in "The Dream in A Supermarket" invents a non-existent language of cosmic reality, where, guided by magical powers and travel, he finds artifacts with magical powers. Following Agamben's thought, the Astrounat gives a name to the object that invokes magic—an astronaut summoned by magic in dreams and learned magical powers. During the expedition with Astrounat, the companions gather those magic names through which he can taste happiness and magic.

The names of Astrounata's magic, quoting Giorgio Agamben's "Magic and Happiness," to the magicalness of capitalism and the happiness it heralded. The supermarket in the 1990s opened the gateway to a new, previously unknown reality in communist Poland, to the "magic and happiness" of capitalism. To the availability of

goods, the magic of shopping, promotions, a wide selection of products, colored drinks, colored sweets, modern household appliances, and consumer electronics.

In advertisements, all these objects shine, promising a better, more comfortable life, and sometimes taste a pinch of joy and happiness. Everything that was previously a dream becomes a reality—the transition from a socialist system with state-owned goods and entry into the age of capital. Shopping in the supermarket has become a commonplace privilege of the new system. Along with the change, the social hunger for capital is established in society; it is then that the era of Astrounat and the trip to the supermarket every first Saturday to satisfy the need begins.

My next artistic dream is to provoke a sacred place of dreams in The Supermarket.

It would be a place for sleeping, dreaming, contemplation, catching dreams, and gathering around the fire.

The Dream in a Supermarket is the one-on-one performance, where the Astrounat guides through the dreaming – the magic of the Supermarket. In the chapters, I will analyze how it made the spectator imagine and interact with the dream.

## Spaceship's Landscape.

Dreams are perceived as a visual landscape. The crucial dramaturgy layer is the visible reality of the Supermarket, which builds tension and atmosphere. The atmosphere of the place is the world builder of dream reality, the spectator in the walk is immersed in the dreamy space station, and the fiction of the narrative is blurry with the atmosphere of the place. Sigmund Freud lists three main features of dreaming:

*„Sigmund Freud's The Interpretation of Dreams (1900) offers a psychoanalytic definition of dreams and how we should interpret them. (...) ('dream think essentially in images'), although it may include auditory fragments and presents itself with a sensory vividness more akin to conscious perception than to memory ('dreams construct a situation 'that we appear not to think but to experience'). The second characteristic of the dream is its composite structure: if taken as a whole, it will seem nonsensical. It can only be interpreted when broken down into its constitutive*

*elements, rather like a rebus. Most importantly, Freud argues that the dream is not meant to be 'decoded' but analyzed through individual affective and verbal connections. The ability of each dream element to be replaced by an associative word of syllable is the dream's third main characteristic".<sup>xxi</sup>*

In the evening, the architecture of the supermarket with lighting evokes the association of the space station. The vast space of Tesco, where one can get lost and feel alone in the scale of the area. At the end of the walk, I choose a dark alleyway, a back entrance to the supermarket. A staircase along the high walls of the building leads to the place. Place not visited by any consumers. It feels like a nightmare where you get lost and arrive for unknown reasons. One of the most essential features of building the dream reality is a location with a magical capitalistic atmosphere. The Eden shopping center operates 24 hours a day, seven days a week, with the specter of the spirit of capitalism constantly lingering, ready to consume the goods found there. In front of the main entrance, homeless people nomadize, begging among passers-by for food and money. The space of the supermarket overwhelms in scale. In the supermarket hall, the usual strangely - dehumanized happy shopping tune can be heard from the speakers, and a white ceiling with led lights floats overhead. The space is organized along avenues structured by marketing to manipulate the consumer.

The supermarket space is a crowded place with many of the visual contents in the architecture. The astronaut describes the dreamy landscape by pointing at the objects and architectural elements of the building. Showing what to look at and explaining keeps the companion oriented in the physical space. The narrative of the walk blurrier the facilities of the supermarkets with the context of times and places. Each supermarket has a history behind the site that builds the context of the location. Because each of the buildings is the memory of the capitalistic dream. The name Eden comes from the recreational complex; the abandoned buildings are next to the shopping center. In front of the main entrance is a fountain with benches and walls. This was the site of the largest amusement park at the beginning of the 20th century, including the longest roller coaster. The building is located in Prague 10, surrounded by enormous skyscrapers. I find the site's architecture, location, and history similar to memories of the 1990s in Poland.





Eden – Prague

*“ You are standing in this same spot, but 100 years ago. Right here in front of you stands the Lunapark Eden. At the place of Shopping Mall “Eden” in the twenties of the XXth century was the Lunapark “Eden.” You can see roller coasters; it is one of the longest roller coasters in the world, measuring five kilometers in length.*

*There is a large theater with shows every evening, and at the Colosseum, people are dancing. Then, suddenly fireworks explode in the sky.*

*On the horizon, you can see lakes where romantic boats float along the lagoon with couples in love. Even sometimes - Eden is visited by Assybinass, an African group that presented performances with wild animals.*

*The entrance cost only one czk koruna.*

*The park survived for 20 years; there were thirteen murderers in the area, which made people afraid. And in the middle of the XXth century, the park was closed. The Eden’s Shopping Mall was built 20 years ago, ”*



*Supermarket „Plaza” Cracow, Nowa Huta.*

In the image of the reality of the 1990s in Poland, the supermarket buildings seemed futuristic. In the eyes of a child, trips to the supermarket seemed like a dream about a space station and objects - goods. My choice of location was guided, among other things, by traces of the image of reality from the 1990s architecture taste.

*“You can see in front of you the bridge to cross the lake and reach the entrance; on the left, you can see the bar “Olimp.” At the end of the shopping, we used to have a kebab, king of capitalism. The shopping cart was full of things.*

*(...)*

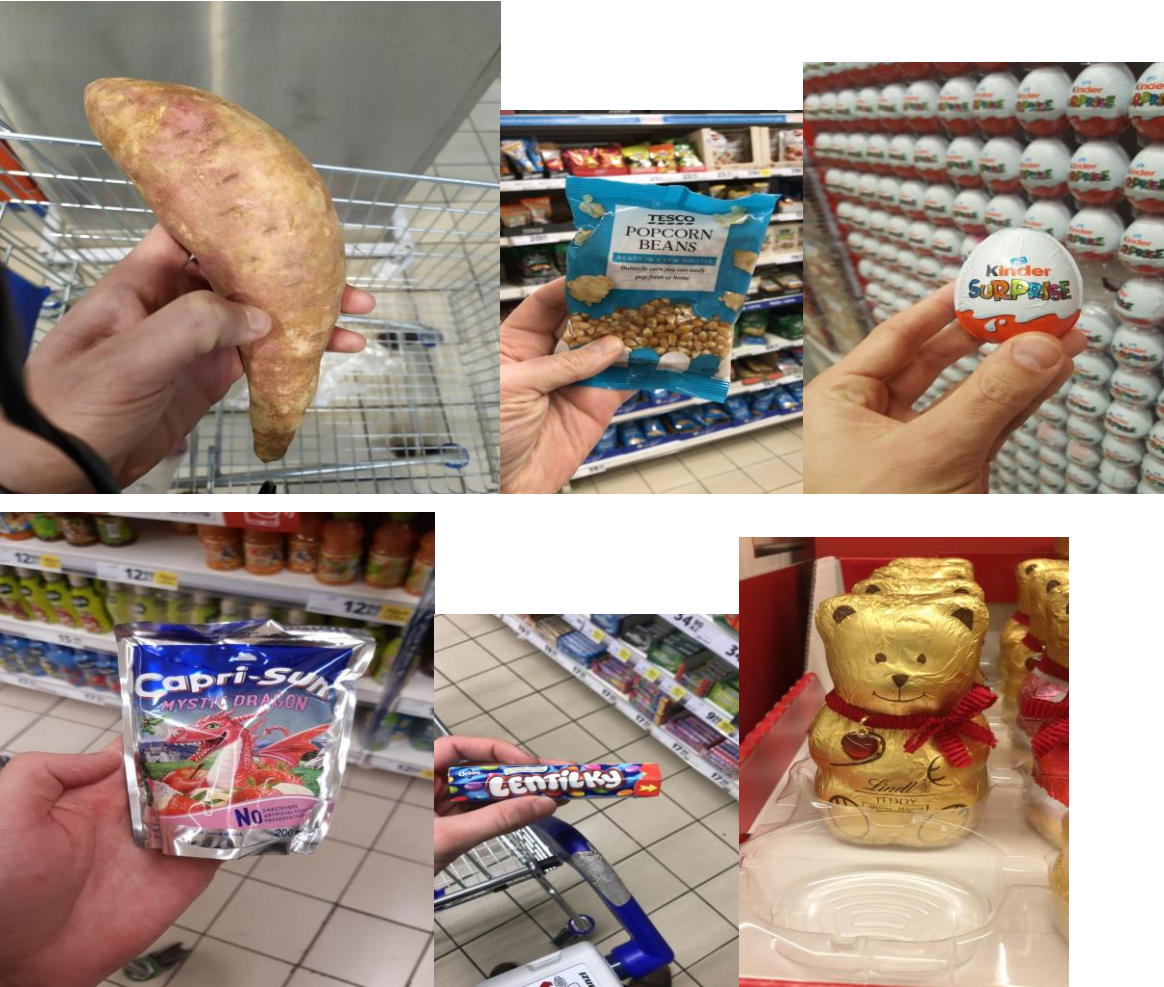
*I can hear that you can imagine it.*

*Aside from the supermarket, you can see the lake on your right. There was gossip that fishes and frogs had been mutated from the pollution from the supermarket. I’ve never known if that was true. One month ago, I found an article in the local newspaper saying that an old garbage dump was in the ground under the supermarket. When I was a kid, on every first Saturday of the month. I used to go to*

*the supermarket "Plaza." It was a ritual. The building looked like a space station, like the Eden supermarket. Where we were shopping, I was controlling the cart. I was flying with the spaceship. I will tell you more about the universes we visited on our journey."*

In "The Dream in a Supermarket," the reality of the dream is associated with memories and the architecture of the building. The mix of the dreamy narrative, memories, and landscape provokes the spectator to imagine that is dreaming.

**Haunting Objects.**



*"Can you find an object that makes you shine?" - objects chosen by the audience.*



In the first part, the dream landscape is described by Astrounat; in the next chapter, the structure changes. The experience focuses on the subjectivity of the spectator. It works as the interaction with the supermarket daily, but Astrounat's tasks provoke the spectator to haunt the objects. The Astrounat introduces the things that contain magical energy. The first magic spell addresses the power of goodness: "Can you find the object that will bring the goodness to you?" With integrity, the choice of companions pointed at toothbrushes, bread, and fruits. The dark, overpowering, toxic human forces are the reverse of goodness: "Can you see the object that wants to haunt you?" The companions choose junk food, chocolate, and beer. The objects carry the energies, and by the magic names, the companion selects the one he dreams about. As in the dreams, it happens that the thing is calling the companion; it is right there waiting for the companion to pick it up. This chapter points at the objects showing the relationship, a way of connecting what's internal to the object. The same storytelling strategy operates here, but the spectator points at the dreamy things reflecting their subjectivity. Every companion makes subjective choices and unique relationships with things. The walk structure is open for spontaneous decisions and has many potential objects in the Supermarket.

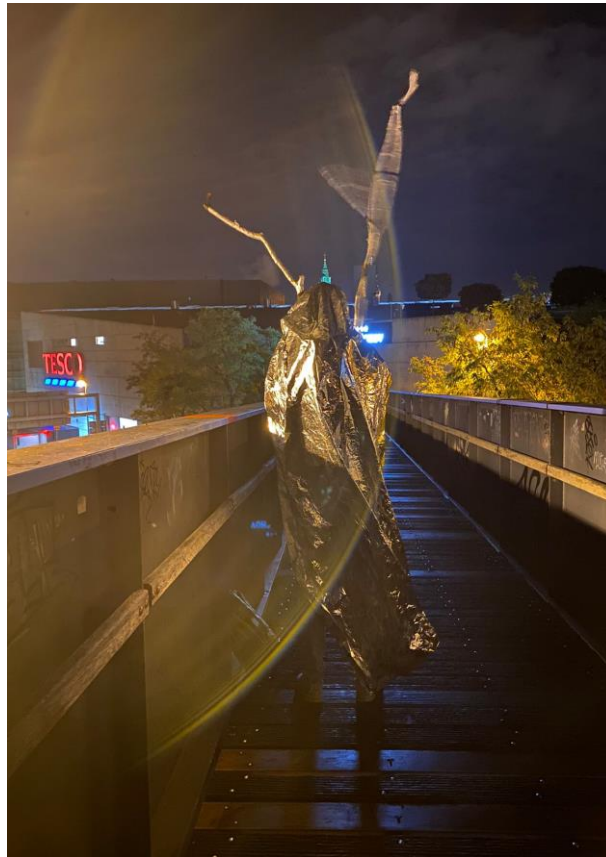
## Buying Memories.



*"Can you find an object that your father would buy? Are you going to buy it?"*

As Sigmund Freud explains in the “Interpretations of dreams’ symbols and objects of goals might be associated with memories and persons. It is the work of the consistent mind to attach the drive to reality. In the chapter where the walk explores how the daily life object refers to the memories. This strategy explores the inner solid feeling of nostalgia that connects what’s internal and dreamy with the objects. The object is the trace of the relationship with memory. My companion explores the supermarket space, walking and tracing the object. The chapter on the object evokes, like no other before, the conversation on the companion’s stories about their way of spending time with family and connection with their loved ones. The object provokes the discussion; it is an observation from many walks I had on how my companions need to talk with the other human and how it can be one object that can open up the conversation. We remember the objects, and we feel with the objects. The particular memory - object shows nostalgia for childhood and the 90s. It is nothing other else than objects that connect us with the feeling of the past. Is it, then, can we buy our memories? Even if the object can be purchased, the walk shows that the object needs access, a way of reviving the feeling of nostalgia. Nostalgia can be formatted into a capitalistic object, but we need the right spell to make the magic happens.

## Dream Scene.



*Haunted Ghost of the Supermarket*

The last mission of the supermarket walk is to feed the haunted ghost of the supermarket, the haunted deer. This chapter changes the way of experiencing the walk. The companion is no longer guided by “pointing at.” Astrounat received the instructions to leave the Supermarket and feed the wounded animal. This is when we no longer stay in companionship via phone – call, but the companion becomes the hero of the walk and takes the adventure to the mystery place to face the haunted ghost. In this chapter, the audience perceives the dream as an experience; as Sigmund Freud says, we perceive reality as an experience when we dream. “That’s what’s happening to us.”<sup>xxii</sup> In the same strategy, the hero encounters the haunted ghost as he is lying on the snow in the bushes of the supermarket or standing on the bridge with deer antlers, then runs up the hill, and the hero is going to encounter the deer.

## Shopping Participation.

In the 90s, when the systems changed, the form of participation in the economic and social systems changed; as a society, we participate as consumers in the capitalist system. The structure of 'The Dream in a Supermarket' plays out within the framework of supermarket shopping. In early capitalism, as I recall, there were a few moments when the family spent time together; as a child, I experienced family togetherness; even Christmas in Catholic Poland was dominated by the festivities of capitalism. The monthly shopping ritual meant much more than the materialistic satisfaction of needs. It had the significance of a form of way of this micro-community and a sense of belonging. I am particularly fond of Polish society regarding the rituals that build a sense of belonging. In the 1990s, I associated the sense of belonging to a community with the Catholic Church, which carried a strong moral message. Regarding the family, shopping was second to the church events for the celebration. It was the event of the hunger for a comfortable life. In this dream, my parent's generation were the titans of the new capitalistic agenda. Astrounat explores emotional belonging and related nostalgia. The structure of 'The Dream in a Supermarket' hacks the shopping framework within consumer participation. The instructions in the magical language of the Astrounat hack the consumer structure. The structure of the walk follows the teachings of the Astrounat for the observation and location of individual objects. The spectator takes on the role of the hero in the supermarket, taking the shopping trolley. He finds himself in a familiar environment, but his language with Astrounat resembles the magical reality. Astrounat's presence is crucial to hack consumer participation. In an engaged dialogue, the action of the companions of this expedition can acquire the magic of the Supermarket. The journey through the companion participation introduces a magical component unknown in the Supermarket. It presents a dialogue between people, also unknown in the Supermarket. In the connection between the Astronaut and the companion, the change of the consumerist order into the magical order. Crucial for the work of magic is the contact between the Astronaut and the spectator-companion of the walk. In the framework of consummate participation by a telephone call, the Astrounat engages in dialogue with a representative of the Earth galaxy, searching for the experience of the connection with living human beings. The conference explores an emotional relationship, and with it, the magical ritual in the Supermarket is repeated. The dialogue makes Astrounat feels human once again.

With its intimate aesthetics and openness, the telephone dialogue distinguishes between the supermarket's materialistic, "non-human" reality.

When writing about consumer participation, it seems far removed from participation as social activism or socially engaged art. Consumer participation in the 1990s, as interpreted by the parents' generation, was understood by the public as freedom of individual choice, the free market, and the privatization of capital. In contrast to the imposed participation in the communist common good. Claire Bishop, in her essay "The Social Turn Collaborative as a Source of Suffering," writes:

*These panoramas of socially collaborative activities are our contemporary avant-garde: artists use social situations to create immaterial, anti-market, politically engaged projects in line with the modernist call to blur the boundary between art and life. (...) For these, and many other proponents of socially engaged art, the creative energy of participatory practices 'humanizes' anew - or at least combats alienation - in a society anesthetized and shattered by the repressive instrumentality of capitalism.*<sup>xiii</sup>

Participation in "The Dream in a Supermarket" is particularly relevant to participating in family ties, what symbol parental love has, what human relations are established through, and what traces it has left in memories, emotions, and dreams. "Dream in a Supermarket" is not about big ideas and social movements, which are, of course, present in the background context once you enter the Supermarket, but it touches on what is human.

# Companionurgy.

## Phone-call journey.

The frame of the dream reality is the journey to experience magical companionship. Companionurgy is the term for dramaturgy that explores the fragility of human connection. Being companions is essential to the walking performance “The Dream in a Supermarket.” The companionurgy is the dramaturgy of companionship. It shapes the approach in the format of one to one phone call journey, “The Dream in the Supermarket”, where the performer and spectator each walk is a unique experience.

In the extraordinary circumstances of a COVID outbreak situation, I encountered the crisis conditions by the reality of social distance and lack of theatrical resources. Along with the crisis conditions, I was stripped of my assumptions about what theatre could be; simultaneously, the crisis opened up the possibility of what it could become. In social circumstances, the need for human connection was more substantial. In the first semester of my master's studies, influenced by the events of limited contact, the theme of the artistic research became 'distant dramaturges mentoring by Cristina Maldonado together with a group of students creating works using SMS, google Docs—sheet, google maps, etc. As part of these experiments, I learned about participatory dramaturgy and how to direct the spectator's experience.

With my voice, I'm accompanying the spectator, who invite to be a companion on the journey. Companionurgy is the term explored through the experience of many walks and phone calls of practicing being a companion. That's not the term that fits and limits with terminology, as to say, being human and being a companion, one can learn what it means not by the definitions but through experience. The walking performance is a way of practicing and exploring the companionurgy. As the performer of 'The Dream in a Supermarket,' my motivation is to encounter other human beings and by having the journey to experience our companions' connection. Throughout the trip, the human's connection with the objects and the supermarket. As the performer in the companionway, I don't limit myself to the role of guidance or storyteller; my part does

not limit everything who I am in each of the experiences. That's the human curiosity and need for companionury to give freedom to be with my feelings, mood, and spirit. Companionury is being open to the other human, to be seen, to be with the heart, and it works in the other way; it is to listen to the companion, to encourage to open the spirit to you, and to feel the nature of the human connection. With the phone call journey of "The Dream in a Supermarket" in the consumption place, the companionway gives the space for the human spirit to happen. In the one-to-one conversation, I talked with more than 70 people for one hour of walking in the supermarket. With my companions, we share memories, thoughts, and feelings that touch us, from the wounds in the relationships with parents and family, and how it feels to deal with it, what we dreamt recently, how fathers are present in our dreams, how it feels to hate memories, if we can buy sth small that makes us happy, what we love to buy, what are our needs, and what we desire, what we feel nostalgic for.

Some spectators prefer to avoid talking on their mobile phones. They ignore the reality of the supermarket. The performance experience made me aware of an appropriate invitation to the walk. The companion should be informed of the walking format beforehand as the first gesture the spectator receives to get a picture of what awaits them. And so that its participant can know what to expect and decide if they want to participate. The performance in a one-to-one format requires the guidance and orientation of the spectator experience. I use pointing at and visual description to direct the spectator's experience in the space and guide the attention.

At the location given by the site at the appointed time, I connected by phone with a spectator - a walking companion in the supermarket. The spectator finds a backpack with a NASA sign with the necessary equipment for the expedition. The telephone conversation starts with the establishment of a relationship, becoming a telephone guide, and leading the journey:

*"Hi. I'm an astronaut Michał.*

*I will be in your company on the journey.*

*We will be communicating by phone.*

*In case we are disconnected, I will call you back.*

*Let me prepare you for the journey; follow my instruction:*

- *Are you standing in the place in the photo I sent you yesterday?*
  - *On your right, there is the old building of Eden*

- *And, in front of the building, on the side of the street - you can see the big name EDEN*

- *Go in that direction*

- *I'm sending you a photo of where you will find the green bag. With all the needed equipment.*

*The spectator finds the bag.*

*Inside the green bag, you will find*

*Headphones*

*A planet with a coin inside. Please keep it in your pocket. You will need it soon.*

*And your company - an Astronaut. Also, you can keep it in your pocket.*

*A Torch.*

*(...)*

*Please install your headphones on your phone.*

*Take the bag with you.*

*(...)*

*Spectator installing headphones*

*(...)*

*Are you ready?*

*(...)*

*This journey will take place in our imagination, and we will visit the land of dreams, and this supermarket will take us there."*

The bag of equipment and the phone call establishes the frame of a 'special mission,' an event that goes beyond the everyday reality of the supermarket, yet remains secret, known between the companions. No one from the supermarket staff is informed about the walk. The spectator who takes part in the walk in the reality of the supermarket does not find any interventions; the dream only happens in the telephone conversation, in our imagination. That is a dialogue of associations and observations. When my companion carries the bag, we are ready to begin the journey:

*"On the journey, take care of yourself.*

*Slow down if you need to.*

*Follow the instructions.*



*Ask for more navigation if you need it.*  
*If you didn't understand or hear sth, please ask to repeat or explain.*  
*If some memories, thoughts, or emotions appear during our journey,*  
*I'm here to listen.*

*Let's see where the supermarket will take us this time...*

*Have you been shopping with your family?*

...

*Ok, Let's follow the journey.*

*Now enter the space station.*

*Use the coin to get a ship.*

*They are on the right side of the entrance.*

*Walk with your spaceship to the space of Tesco's supermarket.*

*Are you there?*

Once we entered the supermarket, my companion received the instruction:

*" Take a look at the people. How do they look today ?".*

My companion is holding the phone call with the eyes of the journey, so I'm curious about how it feels there. The companion tells me that it feels like being an alien in space that they know from everyday life, they look around to see if anyone notices them speaking on their phone, but all the humans are concerned with shopping, not each other. We can keep talking freely in the space of social alienation and consumption. Companion receives the first instruction to explore space with the spaceship. In the playground of the supermarket, companions seek the object; once it is founded, it will become the object of our conversation. The discussion structure is shaped as follows: first, the instruction, the magical spell, and address the companion for exploring the thing of own choice.

The companion takes time to travel and explore the supermarket; the companion chooses the object and sends the photo of the thing in the chat of the phone call. Then there is a space of the conversation evoked by the object, on the meaning of it, on the connections with it. At last, I ask if my companion will buy it, and the journey keeps going to the next object:

*"Find a thing that your father would buy here*

*Take your time.*

*(...)*

*Have you found it?*

*(...)*

*Can you take a photo of it and send it to our WhatsApp chat?*

*(...)*

*Ok. I see it.*

*Oh.*

*Thank you.*

*Why that?*

*Would you use it for your totem.?*

*Are you going to buy it?*

*(...)*

*Find the object that will make you feel shining.*

*Take your time.*

*(...)*

*Have you found it?*

*...*

*Can you take a photo of it and send it to our WhatsApp chat?*

*...*

*Ok. I see it. Oh. Thank you.*

*I'm curious about it...*

*Are you going to buy it? "xxiv*

The chapter on haunting the object evokes the associations of a game called "treasure hunt." The simple rules of the game make it accessible. Playing is the right way of playing. The companion's actions are not planned or directed; they can react spontaneously. That's the companions of us both playing the game makes it fun. I'm staying curious about what it will be found and let to express my surprise about the object. Spontaneity is the way of presence that bond our connection. My role as the guide is to engage in dialogue with the companion genuinely. The conversation under

the pretext of objects reveals the hidden meanings of the companions and their relationship to the things with the supermarkets. For the dialogue to flow freely in each journey requires me to tune into it.

The presence of the phone call offers to be in close contact in a public place and yet not be physically present. In the dynamic of the companionury, it is to be close to each other and keep distant at the same time. Companionury must direct the spectator's experience to feel oriented and know what's happening. At the same time, there is an open space for the unexpected of the journey and the spontaneity of actions, completion, and conversation. My internal motivation is to be honest, and have direct contact with my companion, thus shifting the boundaries between being the guide to being the companion for shopping in the supermarket. Moving participation, unlimited by the role, from spectator to the part of walking companion in a personal version, does not establish a frame of fiction outside the box of our phone conversation. Once my companions sense a space for free dialogue in my voice, companions open up, and an exchange of connection occurs. That makes me think that companionship is one of the human senses like hearing, listening, and touching. One strategy of the companionway is to listen attentively and respond empathetically to the emotions of the companions; it opens up the space of companionship, bonds the human connection, it makes us feel closer, as the motto calling the experience of companionship in the Supermarket:

*"I can hear sounds from the speakers. The space is noisy, but even I can hear your voice. It feels like I'm there with you."*

That happens when once, as companions, we open up the story, memory, and dream. The companionway is the offer of a personal connection when my voice turns personal in the conversation, and I share memories and dreams about shopping with my father:

*"Some fathers taught their sons how to haunt.*

*My father taught me how to go shopping.*

*He had the first crucial item that he collected at the beginning of the shopping.*

*It's in your WhatsApp chat.*

*The object seems like a laboratory tool with a magical power to make tap water clean to drink.*

*Even though it might be just a marketing gadget.  
'Brita' represents the father's role of protection and care.*

*When my father walked into the supermarket  
In my imagination, he became the Terminator.*

*Saying in the robotic voice:*

*Terminator moved at automated hyper-speed.*

*His body becomes stiffer.*

*And his eyes were like detectors -  
to find the location of all targets.*

*Terminator must, whatever happens,  
EXECUTE ALL THE TARGETS.*

*Once,*

*Terminator ran very fast from the end of the supermarket to the cash register.*

*Running and avoiding all the people and carts on the way -*

*It was like a champion running; he was hurrying up for the football match*

*He looks like a skier on the down rides,  
but he was the weight of a tank.*

*I was following him and feeling like I was in a surrealistic dream.*

*He told me that in the old tribes, the fathers with their sons spent time together  
haunting the imaginary animal, doing crafts on their arrows and weapons.*

*I am passing on the knowledge of ways of survival.*

*It was a ritual of feeding their sons; the younger body was drawing from, the older  
body,*

*as the body of a man was providing the young body. “*

The Dream in the Supermarket is the gesture of radical companionship when I address the gut feelings from the bottom of my belly, as it is the way of care and human connection, as into the artistic manifesto “*radical tenderness. A living manifesto written by Dani d’Emilia and Daniel B. Chávez*”:

*“ radical tenderness is to be critical and loving at the same time  
extreme tenderness is to understand how to use strength as a caress*

*radical tenderness is to know how to accompany one another,  
among friends and lovers at different distances and speeds.*

*[...]*

*Radical tenderness is to embrace fragility.  
It is to confront others' neurosis with creativity.*

*[...]*

*Radical tenderness is to lend your guts to others.*

*[...]*

*radical tenderness is to turn a tremor into a dance and a sigh into a  
mantra*

*Is to dissent with maximum respect  
...to transit in spaces, you need help understanding.*

*Radical tenderness is to accept ambiguity.*

*[...]*

*Radical tenderness is to share dreams and wildness.<sup>xxv</sup>*

To open your heart with somebody else takes courage. The companionship in the movie "Stand by Me,"<sup>xxvi</sup> directed by Rob Reiner, shows three boys walking along the railways to encounter a dead body. The boys become heart companions on the journey by opening their true selves to each other. One of the boys is scared of being hated by his father. It takes courage and pain to be seen in the true self and strength to show weakness. The radical companionurgy is the way of being alive in the heart connection. That's not to be explained; that means being experienced as a companion. The closure experience of the walking performance "The Dream in a Supermarket" takes place outside the shopping mall and is an invitation to the experience of sharing by peeling the apple. The closure is the gesture in the symbolic ritual of feeding a hunger that haunts the supermarket; the fruit has the spirit of sharing the love between the companions.

## Wind Companionship.

The “ Walk with the Boy to Willow Tree,” The boy taught my adult self about the bond strong as tree branches. The companionury of the non-human spirits and their relation with humans. Can it be the wind companion? I love contemplating trees, particularly the stillness when the wind smooths their branches.

How does it feel to them?

If the tree feels fragile or strong?

To encounter the boy's journey, I find inspiration in the heroism of Ashitaka from the animated film of the Ghibli studio, “Princess Mononoke,”<sup>xxvii</sup> directed by Hayao Miyazaki.

One of them is Ashitaka, a young warrior of a Japanese tribe. When one day, his village is attacked by a demonic boar. In a chivalrous defense, the warrior kills the forest demon. A tribe of warriors orders him to leave the town in protection against the danger that Ashitaka's wound may cause. This is where the hero's journey begins. Ashitaka's wound symbolizes the conflict between the natural and human worlds. A lust for revenge has possessed the wild boar and has fallen into a demonic fury. Humans exploit forests and hunt animals. Ashitaka's wound symbolizes the demonic hatred with which the natural and human worlds have been possessed, causing great suffering. Ashitaka carries the wound of conflict on his body. The demon heralds the start of a bloody war between the human world - the city - and the animal world - the forest. Ashitaka does not heroically take sides in the conflict. Motivations of morals do not drive him. The dimension of Ashitaka's heroism stands out; his fate has been seized by forces more powerful than himself. These forces now rule the world, bringing about suffering. In contrast, Ashitaka does not play one of the heroic roles of the warriors from the city of iron, wolves, or boars. Ashitaka wants to save himself from death. He ventures deep into the forest, hoping to be free from the demon, and his journey requires him to make heroic sacrifices. Miyazaki's worlds, into which he invites the audience with immersive realism, convey the feeling that there are many paths that the protagonist's fate could take. In most films, the main characters are children placed in extraordinary circumstances. The filmmakers can create captivating

characters with exceptional charisma, courage, and passion, at once human but as if divine.

"The Willow Tree" is the encounter and companionship of the boy with the 'unknown' and the fear of death and the wind. My inner boy still could listen to the echo of the wind from the mountains and needed an adult companion. I draw the map once he calls me for the adventure to encounter it. Or perhaps it is the other way around; as an adult man, I needed the boy's courage to face the fear of the unknown. Walking, in the form of drawing meditation, was a way of reviving and encountering the traumatic experience of the unknown and overwhelming ego. Drawing and wandering are maturing and growing up to be a man.

The walking performance "The Walk with The Boy to Willow Tree" is the experience of feeling fragile as a human. The fears that block the boy from speaking metaphorically to accompany the wind, being alive.

The wind is the vital force of nature, scary and beautiful; as humans, I feel fragile and vulnerable. When I accept my fragility, it makes me even more to feel human. The wind companionship makes the inner adult and inner boy feel close to the heart – to the whole.

The companionurgy in "Walk with the Boy with Willow Tree" concerns internal vulnerabilities. It connects and bond human. In the language of the dream and the vision of the tree, the wind signifies an acceptance of darkness as part of nature and an approximation of the vitality of life, with a power like the wind moving the tree in the dance. The journey in the company of spirit and death is both present simultaneously.

The companions of the walking performance is to feel the internal experience, the wind. It is a bridge to meet the boy and the audience member by experiencing it with spectators by offering my experience to the world. The voice is a medium of reviving the circulating energies between us: me and the boy, my voice and the spectator. The spectators let me understand that being with the voice of the story gave them space to connect with the energy - "wind." They have revived the feeling from the past with the boy, being with the voice in its "aural space."<sup>xxviii</sup> 'Being a company ' is a crucial dramaturgical layer of the performance; metaphorically speaking, the wind accompanies us as the power of life, the energy of being alive. Wind symbolizes a human need for companionship. Speaking as the storyteller, the boy's journey is a

lesson, a “message” told by the echo of the wind, the lesson from nature. Companionship in moments of vulnerability can bring humans closer to each other.

## Echo from the Mountain.

Return to the "walking encounters" by Lake Prespa to the companionship of walkers. During the Journey, I stayed in the art station of the University of Visual Arts in Florina. The building of the departure base was a community center for children from the village of Psarades to then serve as a base for artists and art students. During the encounter “Walking Visions,” the place became a shelter for the international community of "walking artists" from different continents with diverse artistic and scientific backgrounds. We sleep on bunk beds in furniture made of harvested wood. Above the entrance to the door, swallows have a nest, freely gliding back and forth over the access. The place has become a home for "walking artists," a place of meeting and exchange. In the following hot days of July, more walks within the framework of "workshops" are going up from this base. After a few days of "walking visions," the community establishes collective walking, engaging participation, and alive companionship. Walking is accompanied by listening, interacting with the environment, and a lively dialogue between the participants. The community, as a live organism, becomes the nomadic body. The collective body, as if on a thread, the body in motion, tests ideas on the borders of visual art, scientific research, performance, a way of active leisure, movement, and spiritual practice, for which the "Venue" is the walking home.

On our own feet, we walk on the Landscape of Prespa in the collective exercise to contemplate the landscape. In one of the “tune-in meditation” workshops, the walking artists walk through the village, tuning in to one pitch of voice vibration. As the nomadic body, the vibration generated the energy of focus, contemplation, and togetherness - the power of walking bodies. The vital energy of walking participation evoked the laboratory of walking arts, from the environmental issues, aesthetics of landscape, and political and social engagement art. Walking is the force to move bodies and minds in the landscape of “crossroads” and vision of the future. In the context of environmental issues, walking is a movement that makes a rapture in our exhausted world and is a



gesture of hope of being home on Earth. To participate is to walk. Walking is experienced as a process of being in the world, body, and movement. Walking is the movement of the body and mind. To quote Rebbece Solnit:

*„ Walking, ideally, is a state in which in the mind, the body, and the world are aligned<sup>xxix</sup> (...)”.*

Geert Vermeire and Yannis Ziogas are expanding the thought:

*(...) When the body walks, whatever it might exemplify as an entity, it becomes a venue of connection and communication in multiple ways. The moving body functions in all possible levels: it becomes a transmitter, a recorder, a sensor, and a meditative vehicle. Walking is a way of storytelling; every walking being is an embodied storyteller, and this is an ancient story<sup>xxx</sup>.*

Courage to encounter the unknown. Acceptance of being surprised by the unexpected and the unexpected. Adventure. Experience. Solitude. Silence. Night. Contemplation. Self-recognition. Confidence. Although it can be demanding and pose problems, walking is the best teacher. Movement - walking, as old as the human species. The spirit of walking reaches after ancestors; you accompany future generations wandering from over the horizon. This is a nomadic body, as Thicht Naht Hanh's „ A Guide to Walking Meditation” :

*„ Mankind is like a sleepwalker, not knowing what we are doing or where we are heading. Whether or not human beings can wake up depends on whether each of us can take mindful steps. The future of humanity and all life depends on your steps.<sup>xxxi</sup>*

Nico is a historian exploring the Prespes area for remnants of the civil war in the second half of the 20th century. In his person, I find an "echo of the Father." Psychology describes the phenomenon as a projection of the subconscious onto another person. Within the framework of artistic sensitivity, I call it the echo of the father. My father is a historian whose topics of interest are the traces of concentration camps and memorial sites of the second world war. As a young boy, I accompanied my father on many trips. To this day, I desire to know more about my Dad, about his human experience, not as a historian or a father, but as a man. I am searching for being human in living, experiencing, and feeling. Suppose my father showed himself as a man because of his parental responsibility, synonymous with strictness and closedness. My Dad introduced me to the context of Polish history by showing me the monuments and memorials and the crimes of the Second World War. On a family and

relational level, paternal transmission is a bond with the ancestors and the dignity of their memory. The past resonates like echoes and ghosts. Nico, a Greek historian, studying the ruins and traces of the Greek civil war ( Civil War in Greece (Gr. ο Ελληνικός Εμφύλιος Πόλεμος trb. ο Ελληνικός Εμφύλιος Πόλεμος trl. ο Ελληνικός Εμφύλιος Πόλεμος) - fighting conducted from December 1944 to January 1945 (first phase) and between 1946 and 1949 (second phase) in Greece between the government armed forces, supporting the monarch and the right wing, supported militarily and logistically by Britain and the United States, and the communist parties of the DSE (gr. ΔΣΕ, Dimokratikos Stratos Ellados - Democratic Army of Greece), drawn from some of the veterans of the left-wing resistance movement EAM-ELAS (gr. EAM - ΕΛΑΣ), but far less numerous than them)<sup>xxxii</sup>.

The landscape of Northern Greece is a place of traumatic memory; the historian says, an unhealed place that Greeks are reluctant to mention. Nico mentions his grandfather, who was recruited into a battle in which brother fights against brother. Nico, just as I remember it with my Father, engages me in an expedition without introduction. Nico invites me for a motorbike ride near the border with Albania into an uninhabited forest. When we ride the motorbike, I hold on to his back, as if on the rams, similarly when a parent carries a child. The motorbike rushes over the hills on the skin; I feel the call of adventure in the wind pedal. Nico takes on the role of guide, explaining how to ride the motorbike, and telling me that the idea is for us "to both be one axis of gravity, then the machine will do everything by itself." The road spirals through the hills and along the shores of the lake to the furthest village on the Albanian border. The expedition to which I have been taken and led by Nico in spirit and temperament is like a search for traces and treasures. Nico tells me of one of his earliest memories when his older brother took him on a long trek up a mountain on stones. In his recollection, the spirit of brotherly trekking echoes. I hear the steps marching in one rhythm into the unknown, wild, deep forest. At the side of the road grow old roots and untouched colonies like a green sea. Nico leads to a cave that serves as a hospital. A place blasted in the rocks, a deep, dark cave with an overwhelming emptiness, chill, and dampness. A place situated deep in a wild, inaccessible, and not visited site, where wounds of the past have been forgotten and overgrown in a cave in the middle of a deep forest. Compared with the seen museum experience of trips with Dad, where as a viewer, one remains a passive spectator of

the place, and Dad's narration, the spirit, and substance of history remained behind the barriers of the museum objects. The walk with Nico to a cave initiates a change in the role of a passive recipient to a companion of a walk. Nico guides me through the ruins, where the history and the past bloody wounds of one nation, the suffering of generations like a hollow echo, have been shown and revealed to me by historian Nico. In accompaniment, in steps laid on the ground, I hear a march; I feel them echoing past.

The next chapter of the journey takes place in the mountains of Gramos. In the last phase of the civil war, the troops of the democratic army withdrew to the mountains, fought, and were finally exterminated by troops of royal force. The walk with Nico, as a fraternal form of perception of the environment, and its history, is a story about passing on knowledge from generation to generation and showing a piece of record in the initial voyage. Anthropologist Tim Ingold in 'The Perception of the Environment writes:

*„ When I was a child, my father, a botanist, used to take me for walks in the countryside, pointing out on the way all the plants and fungi – especially the fungi – that grew here and there (...) His manner of teaching was to show me things, literally to point them out. (...) I read about how people in Australian Aboriginal societies pass their knowledge across the generations. And I find that the principle is just the same (...) In his classic study of the Walbiri of Central Australi, Mervyn Meggitt describes how a boy being prepared for initiation would be taken on a ‘grand tour’ lasting two or three months. Accompanied by a guardian ( a sister’s husband) and an elder brother, the boy was taken from place to place, learning as he went about the flora, fauna, and topography of the country while being told ( by the elder brother) of the totemic significance of the various localities visited. Every locality has its story, telling how it was created through the earth-shaping activities of ancestral beings as they roamed the country during the formative era known as the Dreaming”<sup>xxxiii</sup>.*



*Gora Charos( in Greek mythology in Greek mythology the god of the dying and moribund, carrier of souls across the river Acheron (or Styx); in Etruscan mythology, the 'demon of death.')*, left top: memorial to the victims of the civil war.<sup>xxxiv</sup>

The anthropologist Tim Ingold's perspective, is a testimony of an existential experience of voyaging with parents, learning about the landscape, the country, and knowledge. In art, voyaging encompasses many levels of existential, geographical, mythological, historical, and anthropological knowledge. My Dad and the historian Nico guided a similar intention in showing the places of historical importance for the country, and thus in transfer and relation, wanted to teach me about the world. The unique role of the guide of the "guardian" finds a place in performative journeys directed within the framework of studies. Within them, roles are reversed; it takes the part of a guide.

Walking artists Yannis Ziogas, Jez Hastings, and historian Nico are hiking through the Gramos Mountains on the trail of Democratic Army soldiers. They invite a group of students and young artists from Florina to join them in the project. The trek of the three artists is to serve as the material for the second group to realize a virtual version of the tour. In the epic journey in the mountains of Gramos, the three artists translate through storytelling. The role of three artists is called "perceivers" of the voyage experience, while the group of listening artists I belong to are "receivers." The expedition to the Gramos mountains becomes another part of the guides' transmission of knowledge and experience in the spirit of the "fatherly" echo. In the voice and story of the artists' expedition, I hear a similar dream of the boys about a trip to high mountains, like adventure, challenge, and trekking.

Jez Hastings, one of the artists, refers to the concept of "Larach," with the potential of an event that only happens once in a given place. Mountain hiking was an ambition and dream also of my Dad; in the Polish mountains, we spent all the years together. My role was not limited to "receiver" person, but "companionship" In this case, I did not go hiking in the mountains of Gramos with the group of three artists. Thus I felt a disappointing distance from walking in Gramos to hiking in the company, along the path of the spirit of the expedition. In the same way, as in the relationship with the Father, the sense of the mountain is the object of the relationship with the "echo." The father showed me the mountains, walking on them wanted to teach the masculine character of perseverance, strength, and humility. In my mythology, the hill symbolizes the masculine journey when, as a man and artist, the opportunity for "companionship" with the journeying artists with the initial accompaniment experience in this expedition comes. As in my father's case, so in the group of three traveling artists decided to cross themselves and their expertise in the oral transmission of the epic journey I listen to away from the journey.

Tim Ingold, in "Perception of the Environment," describes the behavior of hunters in tribes who were able to "talk" to the hunting game:

*„ The hunter, let us say, can tell. He can do so in two ways. First, he is a perceptually skilled agent who can detect those subtle clues in the environment that reveal the movements and presence of animals: thus, he can „tell” where the animals are. Secondly, he can narrate stories of his hunting journeys and of his encounters with*

*animals (...) Like music, the hunter's story is a performance: and again, like music, it aims to give form to human feeling – in this case, the feeling of the caribou's vivid proximity as another living, sentient being. At that crucial moment of eye-to-eye contact, the hunter felt the overwhelming presence of the animal: he felt as if his being was somehow bound up or intermingled with that of the animal – a feeling tantamount to love and one that, in the domain of human relations, is experienced in sexual intercourse. In telling of the hunt, he gives shape to that feeling in the idioms of speech.”<sup>xxxv</sup>*

Inspired by the habit of talking to the animal, of feeling, what Tim Ingold calls a "sentient being," and the fragment of the artists' story, when on the mountainside, they call out to the shepherd of the sheep.

Then, I have the potential to talk to the mountain. To give form to the feelings of the object of the "mountain." which symbolizes stillness and silence. Mountain Charos, in the attached photo, has a steep rocky cliff and a deep chasm; around it, the landscape of the mountain ranges of Gramos can be seen. The place with such a steep exposition of the cliff and rocks is called after the mythological demon of death, Charos. The scale of the mountain and the stones impress the power of nature and evoke a carnal fear when it travels over the abyss. On its top is a monument commemorating the victims of war; the army overcame cliffs of the mountain Charon, with death staring straight into eyes. Once, when I feel to echo the mountain, I call to the landscape and spirit of the mountain:

*„ Hey, Hey, Hey  
I'm calling Mountain Charos  
Hey Hey Hey  
I'm walking up the hill  
Charos  
show me my dreams  
Hey Hey Hey  
Charos  
I'm calling down there deep down  
I want to walk up the hill to the clouds*

*Hey Hey Hey*

*For every victim here, my voice who saw the hope behind the horizon in the sunrise  
the next day, I'm calling for all of you.*

*Hey Hey Hey*

*Mountain Charos take my voice beyond the horizon.*

*Hey, Hey, Hey”*

Another "Hey Hey Hey" was interrupted by a whooshing sound as the voice deepened in the body, and with it, the echo deepened in sound and carried into space. When, at a certain point, the voice's echo reverberates as if running over the tops of mountains far beyond the horizon. The inner voice has left the body, has gone far beyond the horizon of mountains, and has embraced a range of mountains. The performance "Echo" is an experience of releasing the body's energy, in my feeling about the sensation of the journey to the mountain, the brotherly bond with the ancestors and the "demons" of the mountain. It is a moving experience to hear my voice traveling through the landscape, reaching the furthest horizons. The performative event was the effect of a voyage, a pilgrimage, and a masculine expedition, followed by a transformative performance through the voice medium. From the role of "receiver," I became an "echo of the mountain" The voice of the "echo" was born in the course of a few weeks of wandering in the Greek landscape in attentive listening to the landscape, perhaps above all in the company of walking artists, who that afternoon in the initial gesture of courage, quoting Tim Ingold similarly to the described feeling to the mountain carrying the "echo":

*„ so long as we recognize that feeling is a mode of active, perceptual engagement, a way of being literally „in touch” with the world (...) When you yell in anger, the yell is your anger; it is not a vehicle that carries your anger (...) The echoes of the yell are the reverberations of your being as it pours forth into the environment”.*<sup>xxxvi</sup>

Tim Ingold emphasizes the feeling of the world's "sentient being" with an engaged process in the surrounding environment and how it is clothed in art forms, just as the tribes did. The anthropologist's perspective on feeling and being in contact with the world constitutes the intention of the voyage and experience in the Gramos



mountains. Witnessing the 'echo,' sound artist Florina Mao Pao, who recorded the audio documentation, said: "All the spirits of all living here have heard you."

## Magical Companions.

Companions and gifts of the magic:



Stick

Walking company.



*Astronaut*

Company to whom reality feels alienated.



*Dandelion.*

*Let your dream for a wind.*



*Cow candy.*

*Grandma says: to invite the good ghosts - leave a cow candy on the table.*



*Father's Totem*



*Fantasia.*

*Something small that makes you happy as a child of a few years.*



*Apple.*

*To feed a hungry ghost, make a ritual of sharing an apple. Slice the apple carefully.*

## Conclusion.

In my thesis writing, I took the mind-walk researching walking performances and the magic of companionship. The mind-walk leaves me with questions and reflections on the methodology. Is walking working as the performance?

As the creator of the walking performances, I was the director and performer. In every walk, I wanted to bring the truth of self as the dream, memory, and feeling. To encounter self and others. I did many walks. Every walk, I come with the inner need for companionship. With the walking performances, many times, my companions - spectators felt the connection. We were shelter for each other. We opened our hearts. Many times it didn't happen. Instead, it happened that the spectator didn't show up, or they didn't like to talk on the phone. They didn't enjoy the supermarket space. Many spectators from DAMU didn't perceive "The Supermarket" performance as the theater and were critical about the dramaturgy of it. In the artistic process of "The Walk with the Boy to Willow Tree," the performance format was an exercise of the possibilities of the material. In one event, I aimed for the spectators' attention in the meditative experience.

Therefore, walking takes beyond the frame of the performance dramaturgy and expectations of what might be the theatre. It is challenging for the framework of the theatre. It might only encounter some of the audiences. It might not fit in the performance festivals, and the theaters' venues might be interested in hosting it. The research showed me that walking is the practice at the "crossroads" of the performance and walking.

The performance dramaturgy, shaping the spectator's experience, scenario, space, participation, performer, performing, staging, etc., the dramaturgical system is a valuable tool to shape the spectator experience. It is a way of thinking about the dramaturgy. Walking performance uses a multilayer structure of the spectators' experience, vision, sound, and interaction with the environment. It takes the dramaturgy of the performance to the area beyond the performance. I find the dramaturgical potential in creating the experience that takes out of the theatre venue and bringing it closer to the living experience, to the place of reality. My walking

performances connect to the tree's spirit, nature living with us, me, and the magic of shopping, the object of the human connection.

As the companionway performer, I explored with storytelling way of the movement through drawing, walking, and thinking. Intimately I engaged my voice and the subconscious.

The crossroads approach brings the potential for experimenting with the medium of voice as body vitality, as the feeling of rapture connecting what's internal with external. Voice is the way of creating a magical reality. In both of the pieces, the voice is not only the medium of guidance of the spectator, but it also is the connection to the medium of the internal body with the external environment. The experience of the echo to Grammos Mountain showed me the potential of the inner voice becoming the landscape.

The people participating in the walk are active and engaged; they become the walking body. The landscape with weather shapes the dramaturgy with atmosphere, views, sound, or noise. The walking performances create an experience for the spectators of being in the world. Walking is the practice of perception and interaction with the environment of a specific place. Walking performances are not only a way of admiring beautiful landscapes but to evoke a transformation in the perception and interaction with them. In this context, I use the immersive strategy of dream reality that shapes the spectators' experience of dreaming, interacting with the place.

The walking performances offer the performer the possibility of interacting with the environment in an intimate, fragile, and intensive way. "The Dream in a Supermarket" creates an experience for the spectator to interact with the environment, with self-reflection on ways of relating with the Supermarket.

In "The Supermarket," the social context of capitalistic transformation is the layer of the work that brings it to the concrete place and context. I'd be curious about the connection with the walking performance "The Supermarket in one of the Polish Supermarkets where the dream comes from. I'd be curious about the connection with Polish people and what the experience might be like. Regarding the future and Polish context, even if "The Supermarket" and "The Willow Tree" were ways of reviving the past, by doing so, they gave the past closure and opened the doors to the future.

It transformed from the childhood walk to the experience of the human connection with nature. My walk on Prespa Lake with the historian Nico in Gramos Mountain made me feel about the future in Polish history; we are very attached to the past. The past



holds us. The past is our curse. We are not a free nation because we can not collectively encounter the past. It still hurts us. When I observed the sunrise over the mountain of the victims of the war, it made me wish to walk there with the companionship of generations and look up to the light of the new day. Even if the sun is romanticizing vision, I'm genuinely thankful for the experience of companionship with Nico on Gramoss Mountain of walking up the mountain for the future.

The long walk taught me about the crucial companions of walking methodology – the unknown and being lost.

In its essence is to the experience of interaction, feeling, and dreaming with the environment.

Walking, as Tim Ingold says, researching is to live curiously<sup>xxxvii</sup>.

At the end, walking research is about the smile under the leaves of my hat.

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